

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 61.—No. 14.

SATURDAY, APRIL 7, 1883.

PRICE { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,**  
April 7, at 3.10. The programme will include Overture, *Le Nozze di Figaro* (Mozart); Symphony in G, composed for Birmingham Festival, 1882 (C. Hubert H. Parry), first time at Crystal Palace; Pianoforte Concerto, No. 2, in F minor (Chopin); Selection of Ballet Airs from *Le Tribut de Zamora* (Gounod). Vocalist—Miss Annie Marriott. Pianist—Mr Richard Rickard (his first appearance at these Concerts). Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and 6d.

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Soloists:

Miss Robertson, Miss Fanny Robertson,

Mr F. Robertson, M. de Pachmann, Senor Sarasate.

Piano—Mr J. G. Calloott. Organ—Mr J. C. Ward.

The programme will include New Part Song, "Winter Days" (Calloott); New Trio, "Hope" (J. C. Ward); Psalm for eight voices, "Judge me, O God" (Mendelssohn); New Serenade, "My Lady comes" (Pinsuti); Part Song, "Day-light is fading" (Henry Leslie); Part Song, "Lady rise, sweet morn" (H. Smart); Part Song, "Praise of Spring" (Mendelssohn). Sofa Stalls, 7s. 6d.; Balcony, 3s.; Admission, 1s. Tickets may be obtained of the usual Agents, or at Austin's Ticket Office, St James's Hall.

**SENIOR SARASATE.—HENRY LESLIE'S CHOIR.**  
SATURDAY Morning Next, April 14th, at Three o'clock.  
ST JAMES'S HALL.

**M. DE PACHMANN.—HENRY LESLIE'S CHOIR.**  
SATURDAY Morning Next, April 14th, at Three o'clock.  
ST JAMES'S HALL.

**SENIOR SARASATE'S EVENING CONCERT, ST JAMES'S HALL, MONDAY Next, April 9th, at Eight o'clock.**

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## RURAL MUSIC.

[SECOND PAPER.]

(From "The Lute.")

Some readers of this journal have asked me to tell them more of my Western Vale, professing to see a curious microscopic study in what has been already written, and to recognize there a striking illustration of the fact that we are much more a musical people than our detractors suspect. I willingly comply with the request, and again go down to the land of flowers and grasses, of spangled hedges, waving woods, and tranquil human lives.

Mention has already been made of B—, a little place, containing at the last census only 600 inhabitants. Thirty years ago, there were perhaps 200 more; for B— is slowly decaying under the influence of the movement which masses our population around great centres. At the time just referred to, B— represented a state of things now almost entirely passed away. Feudalism held it with a grasp which, though relaxing, was too tight to be shaken off, and the feudal spirit had its embodiment in the lord of the Norman castle whose walls frowned upon the tiny town. The ancestors of that terrible personage set up their own gallows, whereon the Petit Andre and Trois Eschelles of the period carried out the decrees of mailed and gauntleted fate. Though no longer lord of life, the baron remained master of fortune. His frown abased, and his smile exalted. If he raised his voice in anger, the district trembled, and the dwellers for miles around no more dared to oppose his will than they ventured to withstand the rush of the tide in the roaring river. When men came surveying for the railway that now runs through the Vale, he blew so fierce a blast from his castle towers, that they carried their instruments—and the line—to a safe distance. He would so have scared away, had he been able, everything characteristic of the nineteenth century. He would have restricted education to lessons on the sacredness of game, and the duty of humility, and he would have committed to prison, as rogues and vagabonds, all who went amongst his people with incentives to thought. Imagine how primitive was the condition of B— after a changeless course of such fierce dominion. Yet music flourished there, as it often has under the shadow of tyrants, through the working of some mysterious compensatory law. The tyrant expressly tolerated it, perhaps because he had lingering memories of a long gone time when the stage knew him as an amateur actor. Direct encouragement he never gave, beyond permitting the church choir to sing a carol within his gates on Christmas eve, and the chapel band to play a movement from one of Haydn's symphonies—generally the *Surprise*—in his ante-room at the same season. Baronial toleration sufficed, however, and the music was cultivated in a manner the most open and ardent.

My earliest recollection is of a time when vocal music had sunk low, and instrumental music had risen high, entirely through the excellence of the chapel band aforesaid. For so small a place as B— these performers were a remarkable body. Each man worked hard, as tradesmen or mechanic, but all found time to acquire a proficiency upon which I now look back and marvel. The little orchestra had long stood alone, without a corresponding body of voices, when, one auspicious day, a placard appeared in the grocer's window at Gossip Corner, announcing that the organist of a neighbouring town would open a singing class on the method of Dr Mainzer. At the head of this announcement appeared the words "Singing for the Million," and our local million accepted the idea with one voice. They talked of nothing else; so that it became a matter of less than secondary importance whether or no the noble lord's hounds would "throw off" at the home coverts next day, and whether Giles Turmut, having been caught with a rabbit in his pocket and thoughts of a meat dinner in his head, would get three months or six. The Castle took no notice of the class, but that all was right in its exalted quarter appeared from the action of a militia colonel, known to his intimates as "Bob," and from the patronage bestowed by the vicar. Bob granted the use of a school-room over which he had control, and the clergyman (benignly ordained that certain school-boys should be taught gratis. With everything in this comfortable trim the class started, having among its members all the young men and maidens in the community. For a time matters progressed well, but when it was discovered that the note Fa in the key of C was one thing, and in the key of G quite another, many members experienced a shock, and the faint-hearted ones dropped off. Nevertheless, the little organist persevered, and at last turned out singers enough for a Choral Society, which was established in solemn form, with rules and regulations of appalling length and complexity.

When, after several years of absence, I came again upon the scene the Choral Society was found alive and flourishing. It met week by week in a roomy building, which a wildly speculative individual, long dead, had erected for manufacturing purposes of some

impossible sort, and left standing forlorn and strange, amid the gardens and apple orchards. There, on an upper floor smelling very strongly of cheese stored below, the players and singers of B— made such music as they could, and made it so lustily that an idler looking from the window might see distant strollers in the summer meadows, stop, turn their heads, and listen. We plumed ourselves upon our band, especially upon two double basses—the Sacred Harmonic Society in great London had only sixteen—and no less was the choiceness of our repertory a cause of pride. Recollections of that repertory have now, for me, a touch of pathos. Printed music was dear in those days, and the funds of our Society were no richer than the poverty of its members; therefore from single copies purchased or borrowed, we wrote others as "painfully," I should think, as the robins covered the dead Children in the Wood. How many laborious hours were mine! Aye, and how many happy ones! as I saw the language of Handel and Haydn, Spohr and Mendelssohn, drop from my pen's point upon the page. Yet the straits of my means was a great tribulation, and at length came a resolve on my part, at mention of which "the boldest held his breath for a time." "Why not," said I, with the heroism of one who has nothing to lose, "knock at the castle gates for help?" Astounding idea! only possible to youthful rashness. The elders of our society put it away from them. Before their eyes appeared the risk of tremendous wrath; blasting and blighting life and hope, as it had done on other occasions with no more pretext. Nevertheless I knocked, and was severely let alone. There may have been baronial oaths of the choicest mediæval quality, but a smooth-faced youth in his teens was hardly worth baronial powder and shot. What to do next? Said someone "give a concert." We acclaimed the ingenious speaker. "He has saved you," protested our harmless little vanity.

My recollections of our concert include three distinct and well-defined subjects, two of which are personal to myself, and I crave the readers pardon for proposing to mention them. First of all there was great popular excitement; such a thing as a public performance of music outside church or chapel being of rare occurrence in B—. The tickets were bought up at once; many by eager applicants from villages miles away. It was a proud time for us all. Next, I have memory of a pair of white cotton gloves. For some reason supposed to outweigh the disadvantage of undignified youth, the present writer was appointed to conduct the performance; the honour entailing, of course, compliance with certain traditions. At that time the great Jullien flourished, and we know all about his expansive shirt front and spotless kids. He stood ten thousand leagues above our heads, almost beyond the range of our thoughts; but it was deemed proper to emulate his gloves, in ever so humble a fashion. Kids, alas! were not for me. I had no money to spend in such wild extravagance. Hence the unforgotten "cottons;" and even as to those I should not like to swear that I obtained them at "first hand," by the token that they were uncomfortably long in the fingers. They served their turn, however, and I had the satisfaction of knowing that one, at least, of the conditions of my office was met. Let me now pass to the matter of a big drum. With our orchestra strengthened by auxiliaries from the other Vale towns, something in the way of percussion seemed desirable, and I bethought myself of the drummer attached to a brass band that took its name from a neighbouring village. I interviewed the drummer—found him practising the organ in the little parish church—and secured his services. The presence of Jenkins and his capacious instrument on our platform was a decided "hit," both being popular as suggestive of the rural festivities wherein they often played a distinguished part. But during the first half of the concert the drum was provokingly silent. When would its deep boom be heard? Jenkins and I knew. With Handel's "Fixed in his everlasting seat," the drummer showed signs of life, and on the words, "His thunder roars," the drum exploded with a noise which made the audience jump in their seats. I had achieved a great orchestral coup, of a sort with which I have since become unpleasantly familiar. Altogether the concert was a success. Triumphant we went through selections from the Masses of Haydn and Mozart, from the oratorios of Handel, and the anthems of Blow and Croft; prelude all with Jomelli's Chaconne in E flat.

Presently followed another concert, wholly instrumental, and therefore absolutely without precedent from one end of the Vale to the other. The idea of such an entertainment had never occurred to the boldest musician of the district, and we resolved to justify it by the most elaborate system of rehearsals. Carefully, therefore, did we work at the adapted symphonic movements, overtures, and arranged pieces forming the programme. But the heavens fought against us as the stars in their courses against Sisera. The time was autumn and the day one of sweltering heat beneath a lurid sky. The birds were songless and the leaves of the trees drooped languidly in the still air. Out in the meadows cattle lay panting



under the hedgerows, scarcely noticing the call of the milkmaid. There was no hum of bees in the gardens, and even the tide crept lazily over the sandbanks of the river. Anxiety and oppression reigned, as if all nature waited fearfully for what was coming. Few people possessed energy enough to care for us or our music and those few soon had cause to think of something else. We were in the midst of one of Haydn's merry finales, when the room was suddenly filled with blinding light, and the hall shook with the report of, as it seemed, ten thousand guns. There were cries from the scanty audience, and the joyous music stopped. Then came an awful pause—a silence that was agonising by contrast with the previous uproar, and yet not a silence, for we could hear the alarm cries of the birds, and the low of the frightened beasts in the fields, while from the river came a deep, angry murmur. The rest of that memorable evening was lightning and thunder, wind and rain, with such a confused noise, that the resumed music, played to a trembling and astonished company, could only be heard in the intervals of comparative peace. None dared to move when all, save the storm, was over, and only after long, anxious waiting did the company break up, going away in twos and threes, along roads which, one moment, were so resplendent that the tracery of the overhanging foliage could be seen, and the next were swallowed up in blackness of darkness which intensified the shuddering horror of the thunder. Our Vale was the recognized practice range of heaven's artillery, but its oldest inhabitant could not, by ever so much racking his memory, parallel the "concert storm."

The ministrations of our enthusiastic musical company were not restricted to B—. Now and then we journeyed to neighbouring places for the purpose of helping other societies, or to perform as Hal o' the Wynd fought, for our own hand. Once, greatly daring, we ventured into the *terra incognita* of transpentine regions, amongst a rough population of coal and iron miners. The two sides of the river knew little of each other, separated as they were by a mile and a half of rushing tide or treacherous sand. Hence a sullen sort of feud grew to be a tradition, the bovine dwellers among the meadows of the Vale despising the grimy underground workers, and these returning the compliment with interest. There were some who advised us to insure our instruments before venturing across the tideway; but we had skilfully bought peace by engaging a popular band of glee-singers, the boast of the mining district. These being our hostages, we confidently set foot on the other side, carrying with us the gospel of such art as we knew. The people received us in a spirit of good-humoured, but just a little contemptuous, toleration. They crowded the best inn's largest room, with more eagerness than reverence, and made no secret of the fact that, while understanding our instrumental music little, they did not care for it at all. In vain we plied them with the *Figaro* overture, at the traditional "three minutes" speed. Haydn's *Surprise* interested them not a whit, nor would they prick their ears even at the gay themes of *Tancredi*. All the evening we blessed the glee-singers, who, with "Dame Durden," "The Alderman's Thumb," "Come, bounteous May," and such like popular effusions, averted a catastrophe. It was in no pride of spirit that we brought the concert to an end, but worse remained. The miners, adjourning as one man to the big drinking room below, invited the Vale men to come and hear what they could do. Of course we went—it was hardly safe to refuse—and were assailed with song and glee in the most exasperating "beat that if you can" style. We never crossed the river again, but remained amongst our own gentler people, who had, as we believed, a better taste.

I will not pay my reader so poor a compliment as to suppose him asking why I have given publicity to such small details of musical doings in an obscure part of England thirty years ago. Inasmuch as there is no reason to believe the case of the Vale exceptional, he must see how strongly and steadily the flame of musical enthusiasm burns deep down among the masses of the English populace. I am not able to draw a comparison between my case and that which study of German rural life would present, but I entirely refuse to believe that in the most musical of the countries called "musical," greater devotion to the art, more ardent pursuit of it, or greater ability in its practice exist. These qualities surely need no more than the favourable circumstances which are now developing on every hand in order to produce results such as may restore to England her rightful place. At the same time, with regard to my Vale, and, possibly, to many another fair tract of English land, it is discouraging to find such retrogression as the extinction of Choral Societies and the vanishing of small local orchestras signify. We might trace this, perhaps, to special circumstances—the migration of young life from rural districts into towns, and, as I indicated in my first paper, the substitution of key-board for orchestral instruments in chapels and churches. If the causes of the change lie here, it simply means that musical energy develops itself in other places and in new forms.

Still—reproach me for sentiment if you like—I feel a pang of regret when the fact comes home that music has fled the sylvan scenes where I first made her acquaintance, and that silence reigns where Handel, Haydn, Mozart, and Mendelssohn were wont to lift up their glorious voices.

JOSEPH BENNETT.

#### CARL ROSA OPERA COMPANY.

A large audience was attracted to Drury Lane Theatre on Tuesday night, where the late Mr Charles Jefferys' English version of the *Trovatore* was given, Verdi's ill-fated heroine being selected for the first appearance of Mdme Alwina Valleria, who, though evidently "not quite herself," rendered the character, histrionically and vocally, to the entire satisfaction of the audience, who gave her a hearty welcome, and warmly applauded her throughout the opera. Miss Josephine Yorke was mysteriously energetic as Azucena; and Mr Packard, as Manrico, though not in his best voice, shared the honour, with Mdme Valleria, of the encore awarded to the "Miserere" scene, Mr Leslie Crotty, who is becoming a great favourite, receiving the same compliment for the Count di Luna's pathetic apostrophe to Leonora, "Il balen del suo sorriso" (to quote the Italian title), but only bowing his acknowledgments. The minor parts were well sustained, and the orchestra and chorus, under the *bâton* of M. Goossens, were all that could be desired.

The *Colomba* of Dr F. Hueffer and Mr Mackenzie was to have been played on Thursday night for the first time, and the event, anticipated with considerable interest, would doubtless have brought together a large audience. Unfortunately, alike for the management and the operatic amateur, Mdme Valleria fell ill, and indisposition in the artist selected to play the principal part made postponement inevitable. Mdme Valleria is too zealous and conscientious in the exercise of her profession for the whims with which *prime donne* are, often deservedly, credited. The only open course, therefore, was to bear the disappointment with a good grace, and find comfort in the fact that between Thursday and Monday next opportunity would serve for additional preparation. *Colomba* having been withdrawn, the ever ready *Bohemian Girl* took its place, the cast being identical with that put forward on the second night of the season.

#### EDINBURGH UNIVERSITY MUSICAL SOCIETY'S SIXTEENTH ANNUAL CONCERT, MARCH 16th, 1883.

##### Part I.

National Anthem, "God save the Queen."	
Overture, <i>Saul</i> ... ..	Handel.
(First time here with full Orchestra and Organ.)	
Chorus, "Vintage" ( <i>Lovely</i> ) ... ..	Mendelssohn.
Song, "Non più andrai" ( <i>Nozze</i> ) ... ..	Mozart.
Chorus, with Trio, "O happy fair," ... ..	Shield.
Song	
Choruses, "Banish, O Maiden," ... ..	O. Lorenz.
"Lützow's Wild Hunt," ... ..	Weber.
Pianoforte Solos,	
Romance in F sharp ("The course of true love never did run smooth") ... ..	H. S. Oakeley.
Étude ("Si oiseau j'étais, à toi je volerais") ... ..	A. Henselt.
Chorus, "Hark, 'tis the Bugle's sound" ... ..	Sir H. Bishop.

##### Part II.

Symphony, in D major (Op. 385) ... ..	Mozart.
Chorus, "Home they brought her warrior dead" ... ..	H. S. Oakeley.
Song, "The Last Serenade" ... ..	H. S. Oakeley.
Chorus, "You Gentlemen of England" ... ..	Calcott.
Pianoforte Solos, Nocturne in B major, Op. 32, No. 1; Polonaise in A major, Op. 40, No. 1	Chopin.
National Melodies, in Chorus, "Pibroch of Donuil Dhu," "Scots wha hae"	
Choruses, "Canadian Boat Song" ... ..	T. Moore.
"Se ridesti il leon" ( <i>Ernani</i> ) ... ..	Verdi.
Overture, <i>Zampa</i> ... ..	Herold.
[Orchestral Accompaniments to Nos. 5, 7, 11, 13, 15, and 16, by H. S. Oakeley.]	
All the chorus and soloists—Students.	

At the fifth *Soirée* of Chamber Music, Bremen, a new Pianoforte Quintet, Op. 39, by Gustav Erlanger, was performed.

## ROYAL COLLEGE OF MUSIC.

The following is a copy of the petition of his Royal Highness the Prince of Wales and others to her Majesty in Council, praying for the grant of a charter of incorporation to the Royal College of Music:

"To the Queen's Most Excellent Majesty in Council, the humble petition of your Majesty's dutiful and loving son, Albert Edward, Prince of Wales, &c.

"Humbly sheweth—That, in the month of June, 1880, your petitioner presented a petition to your Majesty, whereby, after reciting, amongst other things, that in the year 1875 the National Training School of Music was established at South Kensington, and that such school had for its object the education of persons showing special aptitude for music, but unable to bear the whole expense of their education; and, after reciting that such school was willing to have its sphere of action extended by being included in the proposed college hereinafter mentioned, and that in the judgment of your petitioner it was expedient that a Royal College of Music should be founded on a more permanent and extended basis than any existing institution, your petitioner prayed that your Majesty would be graciously pleased to grant to your petitioner and other persons who might become members of the new college a charter of incorporation under the title of the Royal College of Music, or such other title as to your Majesty should seem fit. And whereas the said charter was referred by your Majesty in Council for the consideration and report of a committee of your Majesty's Most Honourable Privy Council, and a copy of the said charter was laid before both Houses of Parliament, but no further proceedings were taken in relation to the grant of the said charter. And whereas the said training school has recently been closed, but the buildings in which the same was carried on have been transferred to your petitioner with a view to their being used for the purposes of the said Royal College. And whereas benefactions and subscriptions amounting to £105,000 and upwards have, by the efforts of your petitioner and others, been raised for the purpose of endowing the said Royal College, and carrying into effect, amongst other things, on a more extended scale, the objects for which the said training school was established. And whereas your petitioner is desirous that alterations should be made in the form of the said charter, for the purpose of adapting its provisions to the change of circumstances which has arisen since the date at which the same was laid before Parliament; and your petitioner has caused a draft charter to be prepared, containing such alterations as aforesaid, and a copy of such draft charter accompanies this petition. Wherefore your petitioner humbly prays that your Majesty would be graciously pleased to direct that the copy of the charter so submitted to your Majesty in Council in the year 1880 should be withdrawn, and the copy of the charter which accompanies this petition should be substituted for such first-mentioned copy, and that your Majesty would graciously be pleased to grant a charter of incorporation under the Great Seal of the United Kingdom of Great Britain and Ireland to the said proposed Royal College of Music, in the form of the charter which accompanies this petition, or in such other form as to your Majesty should seem fit. And your petitioner, as in duty bound, will ever pray.

"(Signed) ALBERT EDWARD P."

In accordance with the prayer of this petition, her Majesty has issued a charter which "gives and grants" that the Prince of Wales, the Duke of Westminster, Sir Richard Wallace, and others named in the schedule as members of the council, and all other persons who are or may become members of the corporation, "shall be a body corporate by the name of the 'Royal College of Music,' having a perpetual succession and a common seal, with a power to sue and be sued in their corporate name, and to acquire and hold lands for the purposes of the said corporation without license in mortmain." The charter further declares the purposes of the corporation with regard to office-bearers, professors, pupils, fellowships, &c.—*Times*.

## MUSIC IN GLASGOW.

(From our Correspondent.)

From week to week I sent you, during the season, some accounts of the great artistic success of the Glasgow Choral and Orchestral concerts. I have now the pleasure to send you a report issued this week, which proves that the financial success has been in no way behind. The report read on Monday at a meeting of those interested in the scheme stated that the balance at the close of season 1881-82 was £1,250 19s. 1½d. The income for season 1882-83 amounted to £10,803 8s. 11d., and the expenditure

£9,093 9s. 0½d., leaving a surplus of £1,799 19s. 10½d., and with the former balance making a total surplus on hand of £3,050 19s. The committee have much pleasure in reporting that the income for the past season has received a most substantial increase apart entirely from the addition consequent upon the extension of the season. The Glasgow concerts (extending over ten weeks) consisted of the subscription series of 12 concerts—four choral and eight orchestral—and the usual popular concerts, 10 in number. The orchestra also fulfilled engagements in Edinburgh (12 concerts), Dundee (three concerts), Ayr (one concert), Paisley (three concerts), Alloa (one concert), Falkirk (one concert), and Glasgow (1st L.R.V., one concert). The financial result of the past season having been so satisfactory, the committee recommend that a dividend equal to 10s. per £1 (including the payment made in 1878) be distributed among those guarantors who kindly met the demands made upon them in former years. The proposed dividend would amount to £1,863 5s. 7d., which being deducted from the present surplus of £3,050 19s., would leave a balance of £1,187 13s. 5d. to be retained in hand. I do not need to repeat that these concerts were given under the management of the Glasgow Choral Union, and that Mr August Manns was conductor. A great part of the success is unquestionably due to Mr Manns, who worked very hard to get such grand musical results as were obtained. Next year, I understand, a few more strings are to be added which will make the Glasgow orchestra one of the largest and most perfect in Europe.

## RANDEGGER'S FRIDOLIN.

The following correspondence is published in the *Newcastle Daily Chronicle*:-

(To the Editor of the "Daily Chronicle.")

SIR,—As the enclosed letter from Signor Randegger may be of interest to some of your readers, I should feel obliged if you could find room for it in your valuable paper. At the same time, with your permission, I should like to avail myself of this opportunity of informing those of my subscribers who have not sent in their voting paper that I should be glad soon to hear from them which work they would like to be done next season, so that I can make the necessary arrangements.—Yours, &c.,

WILLIAM REA.

7, Summerhill Grove, March 21st, 1883.

London, 27, Duke Street, Manchester Square,  
March 19th, 1883.

DEAR MR REA,—I wish I could have had an opportunity of meeting again your choir after the performance of *Fridolin* on the 8th inst., as I should have liked to thank them personally and most heartily for their splendid and spirited rendering of my music. In fact, I should have liked to shake hands with every individual member of the choir, although I fear that if they had put into this friendly act the same enthusiasm and the same fire which distinguished their superb singing, my left hand would have had to write a funeral oration for the loss of my right one. Joking apart, however, the singing of your choir has been a source of very great satisfaction to me. The beauty and volume of sound produced by their united and well-balanced voices, the precision and firmness in their attack, the purity of their intonation, the clearness and distinctness in their pronunciation of the words, and their keen sense of rhythm, combined to make their singing a rich and rare treat to me. I repeat now what I said at the rehearsal, viz., that "*better choral singing I have never heard anywhere*." I am sure that the members of your choir are as proud of their zealous, painstaking, and eminent chief as you must be of them, and I hope the music-loving people in Newcastle are proud of both, as it is indeed a privilege to have in their midst a musical society capable of rendering with the utmost effect any choral work of any school, however difficult it may be. I shall feel particularly obliged if you will kindly read these few lines to your choir at your next meeting, and, together with my grateful thanks, please assure them that my last visit to Newcastle will ever be one of the pleasantest recollections of my long professional career. With my special thanks to yourself, not only for the artistic care with which you instructed your choir in my music, but also for your friendly, most valuable, and masterly assistance at the organ on the evening of the performance, I remain, dear Mr Rea, yours very sincerely,

ALBERTO RANDEGGER.

The "National" Theatre of Berlin—the largest building of its class in the German capital—was destroyed by fire on Wednesday between the hours of 11.30 a.m. and 2 p.m.

## CHERUBINI.

(Continued from page 190.)

The long and painful crisis through which Cherubini passed at last came to an end. His taste for work began to revive, and he afforded a proof of this by writing for the Court the score of a short one-act Italian opera, *Pimmallione*, produced at the Theatre of the Tuileries Palace, before the Emperor and Empress, on the 30th November, 1809. This one fact would seem to confirm the details I have given touching the exaggeration with which all his biographers have spoken of the relations existing between him and Napoleon I. We could scarcely explain, indeed, were the accounts of these gentlemen correct, how the Emperor could have authorized him to write a work specially for the Court. Here, however, is what Fétis felt bound to say on the subject:—

"Some friends endeavoured to overcome the feelings of repugnance and prejudice entertained by the master of the Empire; they advised Cherubini to write an Italian opera for the Tuileries Theatre, and Crescentini promised he would sing the principal part. The composer allowed himself to be persuaded, and, a few months afterwards, the score of *Pimmallione* was completed. *Pimmallione*! A charming work, in quite a different style from Cherubini's other productions, and containing some most happily-conceived scenes. Napoleon appeared astonished when told the name of the author; he at first manifested some satisfaction, but the incident was not followed by any amelioration in the composer's position."

Fétis here speaks as though the Sovereign could have been ignorant, previous to the representation, of the name of the musician who had set the piece about to be acted before him. For any one who knows what is customary in such cases, this, it must be confessed, is somewhat childish. But Fétis goes farther, and, to add greater force to his deductions, commits an important error of fact:

"So much injustice," he continues, "was calculated to fill the artist's soul with discouragement, but suddenly, in the midst of the disgrace into which he had fallen, unexpected circumstances led him to a new kind of writing, which may be considered as one of the most solid bases of his glory. He had just left Paris, to enjoy at the Prince de Chimay's the mental repose and calm of which he experienced the imperious necessity."

Then comes the history I have already related, of the Mass in F. Now, there is here, as we see, a manifest error, as is sufficiently proved by the dates. It was not the reception accorded by Napoleon to the score of *Pimmallione* which induced Cherubini to take refuge at Chimay, and to busy himself with sacred music, since, when *Pimmallione* was brought out, on the 30th November, 1809, he had spent two autumns at Chimay, where the early numbers of the St Cecilia Mass were executed a year before, namely: on the 22nd November, 1808.

We see how writers have tortured facts to supply pretended proofs of the antipathy existing between Napoleon and Cherubini. But there is another circumstance which seems to show they are in the wrong. How came it to pass, if the relations between the two men were so strained as they have been over and over again said to be, that Cherubini was charged to write an "Ode" for the marriage of the Emperor with the Archduchess Marie Louise? Such, however, was the case; and the entry of the "Ode" in Cherubini's Catalogue, under the date of the 20th May, 1810, seems to me, as does the performance of *Pimmallione*, to indicate at least that Napoleon's prejudice, if ever as strong as people have affirmed, eventually vanished almost entirely.\*

Soon afterwards, moreover, Cherubini resolved on re-appearing at one of our theatres. For six years the French public had had no work from his pen. He accepted from the hands of Sewrin the libretto of a one-act "buffo opera,"† *Le Crescendo*, and wrote the music—the little work, acted by Chenard, Solié, Martin, Paul, and Mme Belmont, being brought out for the first time at the Opéra-Comique on the 1st September, 1810.

The music of *Le Crescendo*, according to contemporaries, was a masterpiece. Unfortunately, the book was far from being as good, and, in consequence, the piece was very nearly hissed off the stage, despite the talent of the actors and the genius exhibited by the musician. A chronicler shall enlighten us on the subject:

"The plot, though tolerably well worked out, appeared devoid of interest and even of comicality. The murmurs broke forth at the moment the old soldier, in dismay, laments his uproarious wedding. A discontented spectator allowed a slight hiss to escape his lips; his neighbours fell foul of him; he retorted by saying he had been bored for some time, and wanted to amuse himself a little by hissing. His reason was heard and backed up by others who, also, were bored. The heresy that a man must hiss when he is bored made, in an instant, rapid progress, and this produced a *crescendo* of hisses as fatal to the piece as the *crescendo* of military music was for the Baron."‡

After this account by a chronicler of the effect produced by the piece, let us proceed to the verdict of a critic on what relates to the music; it is worth while listening to him, for, in describing and analyzing the beauties of the score, he justly deplores the little care shown by the composer in the selection of his poems, and the danger to which he consequently exposed his finest creations; it is Alexis de Garaudé who thus expresses himself as follows in *Les Tablettes de Polymnie*:—

"We are indebted for the beautiful music of this little comic opera to the learned, elegant, and correct pen of M. Cherubini. On the present occasion the music alone sufficed to satisfy the attentive auditor; the latter, indeed, was carried away by the fire of the musician, who has made so much of a trifle that it will remain on the stage as a stock-piece, despite the weakness of the book.

"The overture is a masterpiece of instrumental composition, a model dialogue, a piquant conversation in which all the principal instruments of the orchestra take part, and so opportunely, that we can appreciate all they say, even when they speak together. It produces, and always will produce, a prodigious effect, and the audience have never done applauding it, even while the actors are on the stage. The first air sung by Chenard is supremely beautiful; the poetry of the music is so strikingly manifest in it that we are ravished and transported with pleasure when listening. The most famous airs by Cimarosa, Paisiello, and Guglielmo never made a more astonishing impression; Chenard sings it with much energy and warmth; in this air he seems to have found again his voice of five-and-twenty. The duet between him and Solié is a masterpiece of a kind new at this theatre. From the beginning to the end of this fine piece the orchestra doggedly keeps to one figured accompaniment, with an agreeable and melodious subject which charms the ears of the audience, and the dialogue of the two actors proceeds with such clearness, the elocution is so true, and the musical logic so well observed, that we must hear it several times before we notice the magic of the accompaniment. Pieces of such merit are very rare and have a just right to our praise. The air sung by Martin is very amusing and very original; it contains the description of a combat, and, as the person to whom it is sung detests noise, the actor sings and the orchestra accompanies it *pianissimo*, so that it appears to be sung at a great distance off; the rare exceptions when the artist forgets he has to sing *piano* form a very comical contrast. The composition of this number is all of a piece and, as the Italians say, *di prima intenzione* (an instance of inspiration). All the other numbers of the little opera bear traces of the sure and vigorous touch possessed by M. Cherubini, and all the actors appeared to progress *crescendo*, except Mme Belmont, whose *smorzando* was very perceptible, and the only thing we did not like in the performance.

"After having praised this masterpiece as it deserves, it is cruel for us to be obliged to confess that it was by the greatest chance we were not deprived of it, or that, at least, it was not smothered under the hisses on the first night, and, unfortunately, we should be more justified in feeling indignation rather than surprise, had such been the case. The fact is that musical beauties alone are not sufficient in an opera offered to a French audience; we require, in addition to these, reasonable action, a piquant plot, and novel situations, or, at least, a story that shall fix the spectator's attention by the natural and probable connection of scenes attractive by their gaiety or interest. It is a very long way from all this to the wretched notion of *Le Crescendo*, which does not possess even the merit of novelty, and offers us only a miserable copy of the Italian nonsense called buffo operas, where we have no right to look for truth to nature and common sense, and which people have agreed shall be considered merely as a pretext for the music. Italians are satisfied if the book offers the musician an opportunity for two or three carefully written numbers to which all the rest is sacrificed; they require no more. The French want a complete whole, and M. Cherubini has proved more than once that he can successfully supply it. How is it that, on the present occasion, he has profaned his genius by associating it with such a rhapsody? On reflecting, we might return more than one

\* This composition was doubtless a sort of cantata; it was entitled "Ode à l'Hymen," and the words were written by Népomucène Lemercier.

† "Opéra bouffon."

‡ *Mémorial dramatique*, 1811.



answer to this question. In the first place, had he a choice? Are good works so common? May he not have made a mistake? May he not have thought that an innovation of this nature would be welcomed by the public? And is the taste of the public so sure that we may reasonably guarantee its infallibility? Who are the literary men and the composers who would dare to predict with assurance the failure or success of a new opera?

"M. Cherubini would have liked, no doubt, nothing better than a good book to set to music. But how was he to obtain one? Would anybody have ventured to say to him: 'Do like some of your colleagues, always to be found behind the scenes. These parasites in *re sol* pursue, court, and harass incessantly authors, actors, and actresses, until they at last obtain by their importunity, and their intrigues, tolerably good books, which would have been refused to their mediocrity and inability!' . . . M. Cherubini possesses genius; he has, therefore, a proud soul, and would indignantly reject advice which can be listened to and followed only by little minds, or low and grovelling natures."

"But the friends of M. Cherubini's talent (and they are all who are friends of musical art) will profit by the occasion to say to him: 'Make a better selection if you can, or else do not write for the stage, for your musical genius would serve to complete the corruption of taste if it had to lower itself to achieving success for such miserable productions; the name of Cherubini must never be doubtfully compromised. You have, of course, friends among the authors and the distinguished artists of the Théâtre Français, or the Théâtre Feydeau; do not blush to beg them to procure you a good book when they come across a work worthy of you; but, above all, restore the Opéra-Comique to its true object; you have made us weep sufficiently with *Medée*, *Lodoiska*, &c.; now make people of wit and good taste laugh; free Polymnia from the funeral crape and vile rags with which she is nowadays weighed down; stop the overflow of bad taste which would sweep away the Rue Feydeau to the Boulevard; and, uniting the accents of your rich, fertile, and original music to those of amiable Thalia, make the public blush at the interest and favour it accords to lacrymose dramas and tales of tubs, monstrous productions, fit at most to frighten little children, or amuse their nurses, dry or wet.'"

(To be continued.)

#### DRURY LANE THEATRE.

Although the production of *Esmeralda* has, thus far, been the chief event of Mr Carl Rosa's season, other doings claim notice as not without interest. It would, however, be superfluous to dwell at length upon the performance of the opera which Balfe used affectionately to call the "old Girl." Mr Rosa holds the sole right to represent this popular work, and he takes care to exercise it, not only because he profits thereby, but, doubtless, because a large section of the public would feel grave dissatisfaction with the refusal to them of so marked a favourite. The management was, we think, ill advised not to play *The Bohemian Girl* on Easter Monday. It is far and away the most attractive opera for a holiday audience, and would have filled the house, which it did not when the money set aside for Easter pleasure had been all spent. However, those who attended found in Balfe's melodious strains their customary meed of enjoyment, helped thereto by a performance that had features of conspicuous merit. Miss Clara Perry made a decided mark as the heroine. She has yet something to learn in the matter of stage work, but her appearance, and a certain charm of manner, largely atoned, while her singing was always agreeable, if at times a little hard. The other parts were allotted to Miss Yorke, Messrs Turner, Snazelle, Crotty, and Esmond, M. Goossens conducting.

So few *prime donne* think there is anything to be made, by themselves, out of Beethoven's *Fidelio*, that opportunities of witnessing that noble work are rare. On this account, if no other existed, Mme Marie Roze would be entitled to the thanks of amateurs for identifying herself with the character of Leonora, and making it a special study. Thanks to her boldness in essaying a part of heroic mould, still associated with the greatest triumph of a heroic artist—Therese Tietjens—Mr Rosa has been able to carry Beethoven's opera all over the country, and to set before amateurs everywhere a lyric drama of the highest class. He now presents it to London, still with Mme Roze as the heroine, and had the gratification, on Thursday night, of seeing the theatre nearly full. *Fidelio* is often pronounced too heavy for the popular taste, and, in its effect, too closely resembling "somebody's Symphony in —," as was once said by a disappointed listener. Judging from the latest experience, this state of things exists no longer, if it ever existed at all. We must, however, take account of Mme Roze's first appearance on the

English stage in an exacting character, and attribute the great house partly, at any rate, to curiosity about its result. The new Leonora succeeded in obtaining much applause, having, from the first, the goodwill of her audience, together with, it may be, the peculiar sympathy never refused to persons who, for worthy reasons, attempt a difficult and dangerous enterprise. We are not disposed to question the judgment which expressed approval, seeing that certain merits in Mme Roze's impersonation lay on the surface, and were visible to all. The artist did not rise to heights of passion and power like some of her predecessors. We have seen Leonora almost unsexed by the very force of the love that is a woman's life, and made, in the crisis of the story, fierce as a lioness robbed of her whelps. The character will bear this, as it will all that a genius for tragic acting can bring to it; but it may also be represented so as to keep the feminine uppermost—to show always the woman timid and shrinking, though driven by conjugal devotion to acts of daring. Thus it was, in some sort, that Mme Roze presented Beethoven's heroine. She did not thrill the house with a display of grand and overwhelming *tours de force*, but she secured sympathy for a wife heroically striving at a task to which nature had not fitted her. Mme Roze made her best effect in the more pathetic scenes, but the impersonation was, we are bound to say, of a piece throughout. The more arduous music, such as the Invocation to Hope, found her somewhat lacking in physical means. On the other hand, she displayed intelligence and taste in all. Mme Roze was well supported by the Marcellina of Miss Clara Perry and the Jacquino of Mr B. Davies. It is long since we have witnessed a better representation of these two characters. As the gaoler, Rocco, Mr Novaro, who is an acquisition to the company, displayed a fine voice and a fair conception of the part, while it may be assumed that Mr Ludwig gave full dramatic significance to Pizarro. The band and chorus were excellent, as usual, under the watchful care of Mr Randegger. Some of the stage business in this representation might have been better, especially in the crisis of the dungeon act, where the artists did not time their movements with sufficient nicety, and thereby weakened the effect of the tableau—D. T.

#### Riccardo Wagner

ED I WAGNERISTI,

PER FRANCESCO FLORIMO.

L'illustre comm. Florimo, il venerando archivio del Conservatorio di Napoli, l'ultimo superstita del periodo aureo della grande scuola musicale italiana, l'amico del Rossini e del Bellini, pubblica un volume sul grande ribelle, Riccardo Wagner. Wagner e Florimo—due nomi, che rappresentano due nazioni e due grandi scuole antagoniste!

Il volume uscirà nei primi giorni del prossimo aprile, in edizione elzevira, elegantissima. Conterrà, oltre lo scritto del Florimo, un'appendice, in cui sarà pubblicata per la prima volta una lettera interessantissima del Wagner al Consiglio di Amministrazione e sorveglianza del Collegio musicale di Napoli, nella quale traccia tutto un programma che, secondo lui, dovrà seguire la scuola di Napoli; una lettera-programma di Giuseppe Verdi al Florimo, anche riguardo al Conservatorio napoletano; e varie lettere della Signora Cosima Liszt, moglie del grande maestro tedesco, riferentisi alla visita del Wagner al Conservatorio di Napoli.

Il volume porterà in testa il ritratto del Wagner.

Ancona.

A. GUSTAVO MORELLI.

[I wish the Italians joy of their threatened acquisition. It is true (ask the great "Fillipo") they have almost exhausted their vein of melody; but that is no reason why they should hobble on the "*Infinite melos*" system, with not a tithe of the Wagnerian *Tremolandi*, and diminished sevenths—to say nothing of contempt for "the tyranny of tone families"—at command.—Dr Stinge.]

LILLE.—Paul Martin, director of the Conservatory and founder of the Society of Popular Concerts, got up a most interesting Sacred Concert on Thursday in Passion Week. Massenet came to conduct several of his own pieces. The list of artists who offered their services on the occasion comprised MM. Lassalle and Salomon, of the Paris Opera, and Mme Duvivier, of the Théâtre de la Monnaie, Brussels.

ERRATUM.—Last line of column 1, page 189, for “+ ‘Je me plais’ (sic) ‘vous l’assurer,’” read “+ ‘Je me plais de’ (sic) ‘vous l’assurer.’”

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, APRIL 7, 1883.

### CAROLINE RÉMAURY.

Parmi les pianistes exotiques qui accaparent en ce moment l'attention du public parisien, il en est certes de très remarquables, mais nous pouvons ajouter avec un légitime orgueil que nos pianistes français leur tiennent vaillamment tête. Au premier rang, se place Mme Montigny-Rémaury.

Après un silence forcé, trop long au gré de ses admirateurs, la sympathique *diva* faisait tout dernièrement sa rentrée triomphale aux concerts du Conservatoire, avec le concerto en *ut mineur* de Beethoven.

A Nancy, où elle vient de prêter gracieusement son concours au profit des Alsaciens-Lorrains, des acclamations frénétiques récompensaient la pianiste française de son généreux dévouement.

Le concert qu'elle offrait samedi dernier, salle Erard, nous a montré cette grande artiste parvenue à l'apogée de son talent. Un style d'une irréprochable pureté, une merveilleuse souplesse de mécanisme, une sonorité d'un charme pénétrant dans les effets de demi-teinte, d'une grande puissance dans les moments de passion, telles sont les qualités exceptionnelles qui distinguent le jeu de Mme Montigny.

AUGUSTE MERCADIER.

### THE HISTORY OF THE PIANOFORTE.

By A. J. HIPKINS.

(Continued from page 188.)

We gather from Burney's contributions to "Rees's Cyclopædia" that after the arrival of John Christian Bach in London, A.D. 1759, a few grand pianofortes were attempted, by the second-rate harpsichord makers, but with no particular success. If the workshop tradition can be relied upon that several of Silbermann's workmen had come to London about that time, the so-called "twelve apostles," more than likely owing to the Seven Years' War, we should have here men acquainted with the Cristofori model, which Silbermann had taken up, and the early grand pianos referred to by Burney would be on that model. I should say the "new instrument" of Messrs Broadwood's playbill of 1767 was such a grand piano; but there is small chance of ever finding one now, and if an instrument were found, it would hardly retain the original action, as Messrs Broadwood's books of the last century show the practice of re-finishing instruments which had been made with the "old movement." Burney distinguishes Americus Backers by special mention. He is said to have been a Dutchman. Between 1772 and 1776 Backers produced the well-known English action, which has remained the most durable, and one of the best up to the present day. It refers in direct leverage to Cristofori's first action. It is opposite to Stein's contemporary invention, which has the hopper fixed. In the English action, as in the Florentine, the hopper rises with the key. To the direct leverage of Cristofori's first action, Backers combined the check of the second, and then added an important invention of his own, a regulating screw and button for the escapement. Backers died in 1776. It is unfortunate we can refer to no pianoforte made by him. I should regard it as treasure trove if one were forthcoming in the same way that brought to light the authentic one of Stein's. As, however, Backers' intimate friends, and his assistants in carrying out the invention, were John Broadwood and Robert Stodart, we have, in their early instruments, the principle and all the leading features of the Backers' grand. The increased weight of stringing was met by steel arches placed at intervals be-

tween the wrest-plank and the belly-rail, but the belly-rail was still free from the thrust of the wooden bracing, the direction of which was confined to the sides of the case, as it had been in the harpsichord. Stodart appears to have preceded Broadwood in taking up the manufacture of the grand piano by four or five years. In 1777 he patented an alternate pianoforte and harpsichord, the drawing of which patent shows the Backers action. The pedals he employed were to shift the harpsichord register, and to bring on the octave stop. The present pedals were introduced in English and grand pianos by 1785, and are attributed to John Broadwood, who appears to have given his attention at once to the improvement of Backers' instrument. Hitherto, the grand piano had been made with an undivided belly-bridge, the same as the harpsichord had been; the bass strings, in three unisons, to the lowest note, being of brass. Theory would require that the notes of different octaves should be multiples of each other, and that the tension should be the same for each string. The lowest bass strings, which at that time were the note F, would thus require a vibrating length of about twelve feet. As only half this length could be afforded, the difference had to be made up in the weight of the strings and their tension, which led, in these early grands, to many inequalities. The three octaves towards the treble could, with care, be adjusted, the lengths being practically the ideal lengths. It was in the bass octaves (pianos were then of five octaves) the inequalities were more conspicuous. To make a more perfect scale, and equalize the tension, was the merit and achievement of John Broadwood, who joined to his own practical knowledge and sound intuitions the aid of professed men of science. The result was, the divided bridge, the bass strings being carried over the shorter division, and the most beautiful grand pianoforte in its lines and curves that has ever been made was then manufactured. In 1791 he carried his scale up to C, five and a half octaves; in 1794, down to C, six octaves, always with care for the artistic form. The pedals were attached to the front legs of the stand, on which the instrument rested. The right-foot pedal acted first as the piano register, shifting the impact of each hammer to two unisons instead of three; a wooden stop in the right hand key-block permitted the action to be shifted yet further to the right, and reducing the blow to one string only, produced the pianissimo register, or *una corda*, of indescribable attractiveness of sound. The cause of this was in the reflected vibration through the bridge to the untouched strings. The present school of pianoforte playing rejects this effect altogether, but Beethoven valued it, and indicated its use in some of his great works. Steibelt called the *una corda* the *celeste*, which is more appropriate to it than Adam's application of this name to the harp-stop, by which the latter has gone ever since.

Up to quite the end of the last century the dampers were continued to the highest note in the treble. They were like harpsichord dampers raised by wooden jacks, with a rail or stretcher to regulate their rise, which served also as a back touch to the keys. I have not discovered the exact year when, or by whom, the treble dampers were first omitted, thus leaving that part of the scale undamped. This bold act gave the instrument many sympathetic strings free to vibrate from the bridge when the rest of the instrument was played; each string, according to its length, being an aliquot division of a lower string. This gave the instrument a certain brightness or life throughout, an advantage which has secured its universal adoption. The expedients of an untouched octave string, and of utilizing those lengths of wire that lie beyond the bridges, have been brought into notice of late years, but the latter was early in the century essayed by W. F. Collard. From difficulties of tuning, owing to friction and other causes, the real gain of these expedients is small, and when we compare them with the natural resources we have always at command in the normal scale of the instrument, is not worth the cost. The inventor of the damper register opened a floodgate to such aliquot reinforcement as can be got in no other way. Each lower note struck of the undamped instrument, by excitement from the sound-board carried through the bridge, sets vibrating higher strings, which, by measurement, are primes to its partials; and each higher string struck calls out equivalent partials in the lower strings. Even partials above the primes will excite their equivalents up to the twelfth and double octave. What a glow of tone-colour there is in all this harmonic reinforcement, and who would now say that the pedals should never be used? By their proper use the student's ear is educated to a refined sense of distinction of consonance and dissonance, and the intention and beauty of Chopin's pedal work becomes revealed.

The next decade, 1790-1800, brings us to French grand pianoforte making, which was then taken up by Sebastian Erard. This ingenious mechanic and inventor travelled the long and dreary road along which nearly all who have tried to improve the pianoforte have had to journey. He appears, at first, to have adopted the existing model of the English instrument in resonance, tension, and



action, and to have subsequently turned his attention to the action, most likely with the idea of combining the English power of gradation with the German lightness of touch. Erard claimed, in the specification to a patent for an action, dated 1808, "the power of giving repeated strokes, without missing or failure, by very small angular motions of the key itself."

Once fairly started, the notion of repetition became the dominant idea with pianoforte makers, and to this day, although less insisted upon, engrosses time and attention that might be more usefully directed. Some great players, from their point of view of touch, have been downright opposed to repetition actions. I will name Kalkbrenner, Chopin, and, in our own day, Dr Hans von Bülow. Yet the Erard's repetition, in the form of Herz's reduction, is, at present, in greater favour in America and Germany, and is more extensively used, than at any previous period.

The good qualities of Erard's action, completed in 1821, the germ of which will be found in the later Cristofori, are not, however, due to repetition capability, but to other causes, chiefly, I will say, to counterpoise. The radical defect of repetition is that the repeated note can never have the tone-value of the first; it depends upon the mechanical contrivance, rather than the finger of the player, which is directly indispensable to the production of satisfactory tone. When the sensibility of the player's touch is lost in the mechanical action, the corresponding sensibility of the tone suffers; the resonance is not, somehow or other, sympathetically excited.

Erard re-discovered an upward bearing, which had been accomplished by Cristofori a hundred years before, in 1808. A down-bearing bridge to the wrest-plank, with hammers striking upwards, are clearly not in relation; the tendency of the hammer must be, if there is much force used, to lift the string from its bearing, to the detriment of the tone. Erard reversed the direction of the bearing of the front bridge, substituting for a long, pinned, wooden bridge as many little brass bridges as there were notes. The strings passing through holes bored through the little bridges, called *agraffes*, or studs, turned upwards towards the wrest-pin. By this the string was forced against its rest instead of off it. It is obvious that the merit of this invention would in time make its use general. A variety of it was the long brass bridge, specially used in the treble on account of the pleasant musical-box-like tone its vibration encouraged. Of late years another upward bearing has found favour in America and on the continent, the *Capo d'Astro* bar of M. Bord, which exerts a pressure upon the strings at the bearing point.

(To be continued.)

#### ACROSS "BAURVISCH."

A VOICE FROM FRANKFORT (A-M).

To J. V. B., Esq.

LEARNED SIR,—Having noticed Herr Rudlit's answer to you with respect to the signification of the compound word *Baurvisch* (not *Baurwisch*), at Frankfort-on-the-Maine, I beg to inform you that "*Wisch*" indicates the precise distance to be kept between your own domain and that of your nearest neighbour. In the olden time, a "building distance" (*Baurvisch*) of fourteen feet was enforced by law. The existing statute requires only three metres between the nearest points. Doubtless, the law of the *Baurvisch* was prompted by the desire of "leaving existing buildings in the free enjoyment of light and air."

With kind regards.—Yours, &c.,

F. D.

Frankfort, April 1st, 1883,

[At Frankfort-on-the-Oder, I believe, the case is different.—Dr Blüthge.]

GHENT.—The Massenet Festival, organized by the Royal Choral Society, went off very satisfactorily. The great attraction was the first performance, under the direction of the composer himself, of *Marie-Magdeleine*, a sacred drama in three acts and four parts. After the performance, Massenet was presented with a magnificent wreath by M. Lutens, president of the Society.

BAYREUTH (Correspondence).—It is proposed to make Richard Wagner's tomb national property. The gardens of the Villa Wahnfried adjoining the Royal Park, and, in virtue of an understanding arrived at with the composer's widow, the portion of them in which the tomb stands will be incorporated with the Park and thrown open to the public.

#### CONCERTS.

THE annual concert at the Athenaeum, Oakleigh Park, was given on Thursday evening, March 29, with the assistance of Madame Patey, Madame Clippingdale, Mr Colvill, Mr Langman, and a choir of sixty voices. The concert being rendered further attractive in consequence of Sir Julius and Lady Benedict giving their valuable aid. The choir "came to the front" in gallant style, singing with more or less effect Mr Henry Leslie's arrangement of the National Anthem, Pearsall's "O, who will o'er the downs," Henry Smart's "Ave Maria," Barnby's "Sweet and low," Sir Julius Benedict's "Hunting Song," Abt's "The Violet's Fate," Edwardes' "In going to my lonely bed," and "The Lass of Richmond Hill." Madame Patey's contributions were Beethoven's "Creation Hymn," a pretty new song by Mr Clippingdale, "Twilight Shadows," and Michael Watson's "Quaker's Daughter." Mr Colvill gave Balfe's "Come into the garden, Maud," and Blumenthal's "Message"; Mr Langman, a new song by Sir Julius Benedict, "Comrades," and Pinsuti's "I fear no foe." The instrumental performances were as successful as the vocal, Madame Clippingdale playing Sir Julius Benedict's Fantasia on Welsh airs, joining Lady Benedict in Mendelssohn's Allegro Brillante as well as Miss Hamer, Sir Julius and Lady Benedict, in the *pièce de résistance* of the concert, viz., Sir Julius Benedict's arrangement for four performers on two pianofortes of his own beautiful Andantino and Chopin's Posthumous Mazurka. This is a charming combination, and being played, we need hardly remark, most brilliantly, an ovation to the accomplished performers was the natural consequence. Mr Herbert Sharpe accompanied the songs and Mr J. Clippingdale conducted.

POPULAR BALLAD CONCERTS.—The Popular Ballad Concert Committee, who in pursuance of their meritorious scheme of providing excellent musical entertainments at a cheap rate of admission, diversify their scene of operations by visiting in turn Stratford, Bermondsey, Shoreditch, and Clerkenwell, on Saturday evening took possession of the Foresters' Hall in the last-named district. The ordinary programme of ballad music with two or three instrumental solos was for once varied by the whole of the concert, consisting of "Songs of Scotland," rendered by Miss Jennie J. Young, an American author and lecturer, whose discourses and vocal illustrations have been extremely well received in the northern portion of Great Britain. She sang a number of songs on Saturday evening with marked ability, and in pleasant fashion commented upon the Scottish minstrelsy and poetry and other matters bearing upon her subject. As an acknowledgment of the applause of her audience, Miss Young volunteered at the conclusion of her entertainment an American song, in which her tasteful execution and the quality of her voice were most agreeably manifested. At the next concert in this hall on Saturday evening, the instrumental element will be of special importance, it being announced that Beethoven's Trio in C minor for piano (Mr W. H. Thomas), violin (Herr Emil Mahr), and violoncello (Herr Otto Leu) will be played. There will be four vocalists, besides a quartett party. The Popular Ballad Concert Committee are working in the right direction, and their efforts deserve the warmest encouragement.—*Daily Chronicle*, April 2.

MR B. COLIN COWARD gave a concert in the Assembly Rooms, Defoe Road, Stoke Newington, on Thursday evening, March 29, assisted by Mesdames Florence Winn, Reeves, Claude A. Addison, Allen, Marie Fostina, Misses Hopper and Miller, Messrs Partington Short, Webber, Rumball, and Woolcote Neale, as singers, and as pianists, Miss Brooks and Mr C. Square, who began the concert with a brilliant performance of Auber's overture to *Masaniello* arranged as a pianoforte duet, Miss Brooks afterwards playing, exceedingly well, Schulhoff's famous Caprice on Bohemian airs. The most successful vocal pieces were Loder's "Diver" (Mr Colin Coward); Sullivan's "Dearest Heart" (Madame Reeves); H. R. Allen's "Green are thy Hills" (Mrs Addison); Hobbs' "Phyllis is my only joy" (Mr Redfern Hollins); and Wellington Guernsey's "Buy my flowers" (Madame Reeves). The National Anthem concluded the concert.

A VOCAL and instrumental concert under the direction of Miss Mary Chatterton, was given in the Christ Church Parochial Room, Brixton, on Tuesday, April 3rd, for the benefit of the Youths' Institute. The singers were Miss Harrison, R.A.M., Mrs Sutton Sharpe, Mr Spencer Tyler and Mr J. Alway, and the instrumentalists: Mr Arthur Payne, R.A.M., Violin, Mr H. A. Chapman, Flute, Misses Mary and Annie Chatterton, Harps, and Mrs Sutton Sharpe, Pianoforte. The room was very full. The most successful pieces were a Nocturne for the pianoforte by Mr Tobias Matthay, played by Mrs Sutton Sharpe; Mr John Thomas's arrangement of the popular Welsh song, "The Ash Grove," with harp accompaniment, (Miss Chatterton), sung by Mrs Sutton Sharpe; a flute solo, "Le Tremolo," by Herr T. Demersseman, played by Mr H. A. Chapman; Pinsuti's "Last Watch," sung by Mr Spencer Tyler;

and a duet from the *Travatore*, "Home to our Mountains," exceedingly well rendered by Mrs Sutton Sharpe and Mr Spencer Tyler. Many other agreeable compositions were in the programme but want of space prevents our enumerating them. Miss Chatterton and Mrs Sharp accompanied the songs admirably.

#### PROVINCIAL.

NOTTINGHAM.—An Easter service of sacred song entitled *The Saviour King* was given in St Ann's Church on Easter Tuesday evening by the members of the church choir, under the direction of Mr Partridge, the choir-master, on the occasion of the annual congregational gathering. The service was well attended. The opening and closing prayers were said by the Rev. J. D. Lewis, M.A., the vicar, and the narrative by which the various musical selections (illustrating the resurrection and ascension of Christ) were connected was read by Mr R. Hubble, the parish warden, and by the Rev. J. G. Allen, B.A., curate of St Ann's. The words were taken entirely from Scripture, and the music consisted of anthems and hymns by well-known composers—the whole being connected together by the narrative, so as to form an oratorio of a simple but interesting and effective character. The singers were Misses Else, White, Townsend and Partridge, assisted by Mr Knightall and the church choir. Gustav Merkel's popular "Easter March" was played as a concluding voluntary by Mrs Partridge, the organist of the church.—An organ recital in aid of the "Long Eaton Parochial Mission Churches' Fund" was given in the Trent College Chapel (by permission of the Rev. T. F. Fenn), on Easter Tuesday evening, by Dr J. H. Gower, musical director of the college. A very large number of persons assembled, the chapel being crowded in all parts, while many were unable to obtain admittance. The following programme was performed:—Sonata No. 1, (Mendelssohn); Concerto, (Handel); Andante (Evening Prayer), (Smart); Anthem, "Thou didst not leave" (Messiah), (Handel); Toccata in F (pedal solo), (Bach); Air with variations, (Best); Fantasia (by request), "The Storm," (Lemmens); Offertoire, (Batiste); anthem, "Abide with me"; Fantasia, (Saint-Saens); Adagio (from 2nd Symphony), (Beethoven); March, (Gower). The offertory was collected during the singing of a hymn before the final march, and amounted to £14 5s.—On Friday evening, March 28, a concert in connection with the Carrington Church Choir was given in the girls' schoolroom. There was a large audience. Misses Oldacres, Selby, and Raynor began the concert with a pianoforte trio from *Il Trovatore* after which the choir sang "Dawn o' Day," and also, during the evening, "The Fairies," "Ah, could I with fancy stray," and "Holiest, breathe." The soloists were Mrs Cooper, Messrs B. White, S. Potter, and Cooper. A very successful concert was brought to a close by the singing of the National Anthem.

WORCESTER.—There was a large attendance of members and friends of the Unicorn Hotel Glee Club present on Tuesday, March 27th, the closing night of the season. The programme was most attractive, the first part consisting of Locke's Music to *Macbeth*, particularly well rendered. The "staff" was ably assisted by several musical friends, Mr Brooks acting as conductor. The second part of the programme was also most enjoyable, the singers being Messrs Pugh, Gillham, Fleet, and Dyke, who left nothing to be desired. Each and all were warmly applauded. The glees were first-rate, especially "Willie brew'd a peck o' maut." The chairman, Mr J. Joseland, referred to the success of the season now concluded, and the able manner the musical staff had catered for the enjoyment of the members, and said there was every prospect of a still more successful gathering next season. The health of the chairman, vice-chairman, and visitors having been duly honoured, the evening was brought to a close by singing the National Anthem.—The annual dinner of the members of the Amateur Vocal Union was held at the Cock Inn, St Clement's, on Wednesday, March 28th; Mr Spark (conductor) in the chair, and Mr Power in the vice-chair. Mr Spark said that this was their tenth anniversary, the Union having been started on March 27th, 1873. There were four or five members besides himself who had been connected with it from the first. They had derived much pleasure from the practice of music, and had always been ready to give their services for good objects. As long as they wished to keep up the Union he should be happy to continue as their conductor.—The last concert of the "Glee Club's" season was given at the Crown Hotel on Tuesday, March 27th, and the programme attracted a large company, who overflowed the room adjoining the Assembly Room. The following is a list of the performances:—Glee, "Come, bounteous May"; overture, *Le pré aux clercs*; song (organ obbligato)—Mr H. Elgar; "The lost Chord," Mr Millward; symphony in C; song, "The Steersman's Song" (*Flying Dutchman*), Mr Smith;

part-song, "The Young Musicians"; overture, *Haydee*; song, "The Desert," Mr Pedley; march, "Pas redoublé"; grand scena from *Norma* (solo, Mr Millward). The selections for the band were splendidly played, and the demand for the repetition of Mr Elgar's march was a well-deserved recognition of the talent of both composer and performers. The vocal selections were also well chosen and excellently rendered. During the interval Mr Hopkins, president, expressed his wishes for the success of the club. They had about 155 members, and when the subscriptions were all in there would be sufficient to pay every expense. He trusted the present members would induce others to join. Mr Williams also referred to the valuable services of Mr Henry Elgar. Mr Brewer proposed the health of the president. Mr Hopkins, in reply, said he could not help taking great interest in a club with which he had been connected for more than half a century. It was more than fifty years since he first played a fiddle in that room. He should continue to do what lay in his power to promote the success of the club.

WEYMOUTH.—On Tuesday evening, March 27th, the Mayor of Weymouth (R. N. Howard, Esq.), presided at a Concert-Lecture held in Gloucester Street Congregational Chapel. The subject of the lecture was "Mozart," and the lecturer was the minister of the chapel, the Rev. John Wood, whilst the concert consisted of a selection of some of the choicest of the composer's works, which were rendered by a choir of vocalists and an orchestra of about 50 in number. The conductor of the choir was Mr Parsons, and the chief vocalists were Mrs Steadman, Miss Freeman, and Mr Crocker. The chief instrumentalists were Miss Champ, (violin), Mr Champ, (violinello), Mr F. Stone and Miss Parsons, (pianoforte), and Mr H. J. Rogers, (harmonium). During the interval the Mayor (R. N. Howard, Esq.,) addressed the audience and in eloquent and persuasive language appealed to all who felt an interest in music and musical education to support the new Royal College of Music. He hoped and trusted that Weymouth—as it would shortly be asked to do—would help forward this movement and that everyone in Weymouth would carry out the wishes of the Prince of Wales, and would show their deep interest in the movement. He was very glad to see so many assembled there that night enjoying an entertainment which was not only amusing but instructive. At the conclusion of his address his worship was heartily cheered.

EDINBURGH.—On Tuesday afternoon, April 3, in the University Music Class-room, Professor Sir Herbert Oakeley gave an organ recital—the last of the session. The first two pieces, as well as the last, had special reference to Easter. Mendelssohn's Sonata was played by Mr Crook, a student who distinguished himself at the recent University concert both as a pianist and as an organist. Weber's well-known "Huntsman's Chorus" was awarded an enthusiastic encore. Among those present were the Lord Provost and Miss Harrison, Lord Moncreiff, Lady Elizabeth Dalrymple, Sir Alexander and Miss Christison, Lady and Miss Oswald, &c. The following is the programme:—

Chorale, "Christus ist erstanden" (A.D. 1531); Chorus, "Worthy is the Lamb," *Messiah* (Handel); Largo, Symphony in D, No. 7 (Haydn); Adagio and Finale, Organ Sonata, No. 1 (Mendelssohn); Adagio (*con sordini*), String Quintet, No. 3 (A.D. 1787) and Menuetto e Trio, Symphony in E flat (Mozart); Motivo, for Organ, Op. 17 (Guilmant); Huntsman's Chorus, *Der Frischütz* (Weber); Easter March, for organ, No. 4, Op. 145 (Merkel).

The choir of Lothian Road United Presbyterian Church gave a concert of Scotch song in the Oddfellows' Hall on Tuesday evening. Mr J. Campbell Grant conducted, and prefaced each song by a short anecdote. Mr Grant possesses a good tenor voice, and sang with characteristic taste "The Laird o' Cockpen" and "The women are a' gane wud." Miss Binnie, a lady with a nice quality of voice, gave the humorous song, "Last May a braw wooer," and joined Mr Grant in the duet, "Huntingtower."

LEEDS.—The second of the borough organist's "Hours with the great composers" took place on Saturday evening, March 31st, when there was even a larger audience than on the Handel night, thus unmistakably showing to what an extent the public are imbued with a love of John Sebastian Bach's compositions. The programme was full of interest and included the fugue (with an extemporaneous introduction by the executant) on St Ann's Tune; two bourrées, "the great" fugue in D minor; the beautiful air, "My heart ever faithful," (encored); a fine concerto in G, and the famous "Toccata" in F major, were given by Dr Spark whose heart was evidently in the work. The whole performance was a great success.

BANHAM (NORFOLK).—A sacred concert was given at the Commercial Schoolroom on Thursday evening, March the 15th, under the auspices of Mr Wm. Cole. Handel's *Messiah* was the work selected for performance, and the vocalists, instrumentalists, and

chorus secured for the occasion will make it a memorable one in the annals of the parish. The principal vocalists were Mme Helen Trust and Mrs Mackay, Mr J. H. Brookes, (of Norwich Cathedral), the Rev. R. J. Alvis and Mr F. Aldrich. The band, led by Mr F. W. B. Noverre, included several performers from Norwich and Diss, and had the support of Mr J. H. Cole at the organ. The chorus comprised members of the Diss Choral Society and the Banham church choir, and the whole was under the able direction of Dr Bunnett, who spared no pains to make the concert the unqualified success it was.

**LENTON.**—On Easter Tuesday, the members of the Choral Society gave a concert in the National Schoolroom, Lenton, in aid of the funds of the Lenton Church Institute. The music performed was Mr G. F. Root's cantata, *Daniel*. The principal singers were Mrs Freestone and Mrs Floyd; Messrs John Clarke, Wragg, Goodman, and George Rose; accompanist, Mr H. Sedgwick; conductor, Mr C. W. Phillips. The choruses were sung by the members of the Choral Society, and the Lenton String Band played the overture and interludes. The subject of the cantata opens with the mourning of God's chosen people in a strange land, the setting up of the golden image, and the refusal of the three companions of Daniel to bow down, their punishment in the fiery furnace and miraculous preservation. Part II. takes up Daniel's particular trouble, trial, and deliverance; and Part III. the restoration of the Jews to their own land, and their thanksgiving and praises. The time of the scene goes through the seventy years' captivity. The music is very expressive, and all the performers did their best with it.

**HARDINGSTONE.**—On Monday evening, April 2, a concert was given in the schoolroom (lent for the occasion by Mr J. A. S. Bouverie), in aid of the Village Fête Fund. The members of the Hardingstone Benefit Society have resolved to hold a village tea and fête in connection with their annual dinner, and in order to provide the necessary funds a subscription list has been opened in the village, and to supplement this a series of concerts have been given during the winter months. The performers on the occasion under notice were Miss Cosford (Guildhall School of Music, London), Miss K. Cosford, Mr T. Cosford, Mr C. Smith, and Miss Gardner (pianist), who carried out an attractive programme in a way that gave satisfaction to the numerous audience, among whom were the vicar (the Rev. R. H. Cox), and several of the principal inhabitants of the parish. The encores were numerous, including that accorded to Wellington Guernsey's "Buy my Flowers," charmingly sung by Miss Cosford, and a duet, "Sweet is the dream," sung by the Misses Cosford. The concert concluded with a glee, "Jack and Jill went up the hill," which was sung with genuine humour by the Misses Cosford, Messrs T. Cosford and C. Smith.

**LEICESTER.**—At Mr Harvey Löhr's concert on Wednesday evening, March 15, we had the pleasure of listening to admirable performances of Mozart's Quintet in E flat and Beethoven's Quintet in the same key by Messrs Harvey Löhr (pianoforte), W. M. Malsch (oboe), H. Lazarus (clarinet), T. E. Mann (horn), and T. Wotton (bassoon). Miss Amy Aylward was the singer, rendering songs by Schubert, Mendelssohn, and Bizet, as well as two by Mr Harvey Löhr ("A love dream" and "What the birds say"), with taste and expression. Mr Harvey Löhr's solo pieces were Chopin's Ballade in A flat, Op. 47, and he also joined Messrs Malsch and Wotton in a trio for piano, oboe, and bassoon by Brod. In conclusion—writes F. P. in *The Leicester Bee*—"It is impossible to speak too highly of the Nestor of all clarinetists, Mr Henry Lazarus, whose beautiful and rich tone seems to improve even with advancing years. 'Men may come and men may go, but I shall play for ever.' It may be that his clarinet is charmed, like the magic flute; or it may also be that his amiable disposition is the cause of his perpetual youth. We will not quarrel with either hypotheses, but sincerely wish Mr Lazarus may be spared for many years to come to delight us with solos like the 'Fantasie-stücke,' by Gade, which he played with such exquisite taste."

**YARMOUTH (NORFOLK).**—*Emmanuel*, a service of sacred song illustrating the life and ministry of our Lord, was rendered in the parish church on Sunday afternoon, March 18th. Including the several Sunday Schools present, the congregation numbered upwards of 3,000 persons. These joined with heartiness in singing the numerous beautiful hymns forming the greater part of the service. "Come unto Me, all ye that labour," was finely given, as a solo, by Master Deuce, the leading treble of the St Nicholas choir. The reading of a portion of Scripture, and a short address by the vicar (the Rev. G. Venables), in connection with each hymn, served to declare its foundation and as a useful commentary. Mr H. Stonex presided at the organ.—The third of Mr H. Stonex's organ recitals at the parish church was given on Tuesday evening, March 27th, to a large congregation. The programme is as follows:—Easter March in F (Merkel); Andante in E flat, Elevazione (Morandi); Andante in B flat, tenor melody (Smart); Larghetto in E flat, Communion

(Batiste); Harvest Thanksgiving March in C (Calkin); Offertoire in G (Batiste); Andante in D (Mendelssohn); Introduction and Prayer in D (Wely); Grand Chorus in D (Guilmant). A collection was made in aid of the fund for completing the organ.

**CHELTEMHAM.**—Our Musical Society, in selecting Dr Dyer's sacred cantata—*Salvator Mundi*—for the closing concert of its season, deserves—says *The Looker-on*—the thanks of the musical public of Cheltenham for affording them an opportunity of hearing a work evidencing such deep and thoughtful study, which, from the circumstance of its composer's residence in the town, may claim to be considered "indigenous." The choral portions of the music, rendered by the members of the society, evidenced careful and painstaking rehearsal. The solos were all sung with a feeling and expression in keeping with the solemnity of their subjects, Miss Ellicott's "Sing ye to the Lord" being decidedly the gem of the series; Mr H. Cummings' solos were given throughout with the delicacy and finish of an accomplished artist—notably so "In the world ye shall have tribulation." The duet with Mr Thorndike, just before, was also admirable. Earlier in the cantata an impressive and appropriate trio—"All dark and lonely"—was sung with much feeling by Mrs Daubeny, the Misses Ellicott and Percival; indeed, the work was interpreted in a manner that did credit to all concerned, and must have afforded its author (who conducted the performance) great pleasure, as it certainly did the audience. The second part of the concert consisted of a miscellaneous selection, of which Mozart's "Non più di fiori," by Mrs Daubeny (accompanied by Mr Maycock, on the corno de bassetto)—and Mr Cummings' own song, "The love of long ago," were the choicest; the former sung with exquisite finish, and the last named with the purity of tone and expression for which its composer is so deservedly celebrated, and which elicited a rapturous encore. In memory of Wagner, the Introduction to the third act of *Lohengrin* was splendidly executed by the band, and repeated, a compliment that would have been paid to Berlioz's *Ballet of Sylphs* but that the programme was approaching its close. The concert altogether was one of the best given by the Musical Society within the recollection of *The Looker-on*.

**NORWICH.**—Dr Bunnett played at his organ recital in St Andrew's Hall on Saturday afternoon, March 24, the overture to the *Fall of Babylon* (Spohr); Andante in E (Bervon); Crucifixus (Faure); Nocturne Religieuse (Vincent); Selections from *St Cecilia* (Benedict); Offertoire in E (Batiste); Funeral March (Chopin); Selections, *Seven Last Words* (Haydn); Adoremus—Mélodie Religieuse, (Ravina); Introduction and Chorus, "Hallelujah to the Father," *Mount of Olives* (Beethoven). At his recital on Saturday, March 31—Easter March (Merkel); Elevation—Romanza with Chorale (Stark); Allegro and Fugue from Symphony in C minor (Haydn); An der Wiege—Cradle song (Lange); Organ Concerto in G (Bach); Minuet and Trio (Hoyte); Selection from *Faust*—Easter Hymn, Hungarian March, and Ballet of Sylphs (Berlioz); Funeral March of a Marionette (Gounod); Overture to *Der Freischütz* (Weber); and on Thursday, being the first Thursday in April, Dr Bunnett's recital was given in the evening, when the music from Berlioz's *Faust* was repeated.—On Thursday evening, March 29, Mr Sims Reeves and Mr Santley were to have sung at a "Farewell" concert in St Andrew's Hall, assisted, as vocalists, by Misses Clements and Marion Burton, and as instrumentalists by Signor Bisaccia (pianoforte), and Mr Nicholson (flute); but Mr Reeves having taken cold, owing to the inclemency of the weather, the concert was postponed till Friday evening, May 25.

**MILAN.**—Catalani's new opera, *Dejanice*, could not be played more than three nights at the Scala, in consequence of the departure of the tenor, Vergnet, whose engagement was up, and who, however much he would have liked to stay, was compelled to leave in consequence of his bad state of health. There was but a poor house at the Scala on Good Friday to hear Gounod's *Redemption*, which was not as successful as it has been elsewhere. A solo for the soprano and the *finale* of the second part were encored, but, as a whole, the work did not come up to public expectation. Faccio, nevertheless, conducted.

**BERLIN.**—According to annual custom on Good Friday, the members of the Singakademie, assisted in this instance by the Philharmonic Band, gave a performance of Graun's oratorio, *Der Tod Jesu*. There was a very large audience, proving that the work is still as attractive as ever, though first produced as far back as the 26th March, 1755, in the Cathedral here.—Lola Beeth, a young member of the company at the Royal Operahouse, accepted some time since an offer to sing at the Imperial Operahouse, Vienna, during the theatre holidays here. However, she has now thought better of it, and will not go to Vienna, but profit by the opportunity to study under Mme Pauline Viardot-Garcia in Paris.



## PROPOSED MONUMENT TO HECTOR BERLIOZ.

(From the "Evening News.")

It is now between thirteen and fourteen years since Hector Berlioz, the renowned French composer, passed from the sphere of his earthly trials and triumphs, leaving behind him a reputation as much misunderstood as honoured, and a name scarcely less remarkable for flights of erratic fantasy than for examples of high musical genius. In Germany and England the works of Berlioz have been generally regarded as the very corner-stone of that "school of romanticism" of which Liszt, Brahms, Raff, and even the "Colossus of Bayreuth" were rather disciples than founders. Master of the schools, yet boldly defying trammels whenever his genius desired to express itself in new and untrodden paths, Berlioz was evidently one of those poet-musicians who looked forward to the day when musical notes should express in tones all that alphabetical signs represent in speech. With an unhappy and even tragic destiny, often the slave of uncurbed passion and overheated imagination, Berlioz seemed impelled to write all he thought, felt, and suffered, in music. It is no wonder, then, that unimaginative minds heard nothing in the vast and almost boundless scope of Berlioz's musical effusions but rhapsodies of a distraught mind or ill-directed fancy. To his own countrymen in particular, Berlioz's musical inspirations were unsolved problems, and thus in France—the very land of all others where he burned to find appreciation and struggled for recognition with an eager effort which, when foiled, filled his heart with bitterness and his writings with fierce invective—Berlioz was never admired nor understood—at least, not until death had set the fatal seal upon the last efforts of his aspiring genius. That school of music of which Berlioz was one of the earliest and most gifted representatives is now leading modern thought, and the masterly contributions which the great French composer has made to it, in his grand orchestral and lyrical compositions, call for grateful acknowledgment from all who desire to see music in the van of progress with other arts and sciences. It is in virtue of this growing sentiment of appreciation for the wider and broader fields of influence which music is yet destined to occupy in the world that French musicians are desirous of doing late though well-merited justice to their eminent countryman, by erecting a monument to his memory. It has been deemed by numbers of Hector Berlioz's admirers in this country that it would be a graceful tribute on the part of English musicians to join heart, hand, and purse in so laudable an undertaking; hence, subscriptions for the purpose have already been started by Mr Thomas Chappell and others, and it is expected that there are none who remember Berlioz's *Symphonie Fantastique*, *Faust*, *Romeo and Juliet*, and many other works, who will not rejoice at the opportunity of proving to the world that Hector Berlioz's memory is as much honoured as his exalted strains were listened to with enjoyment and appreciation by English music-loving audiences.

H. W.

## ESMERALDA AND MR GORING THOMAS.

The season of English opera, under the direction of Mr Carl Rosa, at this theatre is only to be very short. Four weeks is to be the limit, which cannot possibly be extended. Londoners can hardly be congratulated upon the fact that the most experienced among operatic entrepreneurs finds that metropolitan taste for English opera is not more enduring than that of some provincial town "of decent growth." Mr Rosa, however, not wanting in spirit, has proposed in his short season to produce two operas, both by English writers, neither having been placed upon the stage before. This is a compliment to the judgment of the patrons of the opera in London, and a consolation perhaps for the shortness of the season, and as such will have all due appreciation. The first of these novelties was submitted last night in the *Esmeralda* of Mr Arthur Goring Thomas, a young musician hitherto little known to his countrymen. He studied in Paris under Emile Durand, and afterwards entered himself as a student of the Royal Academy of Music under Sullivan and Prout. He twice gained there the annual prize for composition. One of these essays, a dramatic scene, *Hero and Leander*, was sung by Mrs Osgood at one of Mr Cowen's orchestral concerts in the winter of 1880. An Entr'acte and a Psalm, for soprano, chorus, and orchestra; an overture to an opera, *The Light of the Harem*, a cantata, *The Sun Worshipers*, produced at Norwich in 1881, a setting for voice and orchestra of the song "Knowest thou the land," sung by Mme Marie Roze at one of Mr Ganz's orchestral concerts, are among his other works already placed before the public. The opera *Esmeralda* is of course a more ambitious labour, but the result shows that our young composer has not over-estimated his strength. Without at present being able to conceal the influences of his studies in and predilections for certain schools of music, French, German, and Italian, there is enough of originality and individuality in his forms of expression to make his work welcome. He has a stream of pure and

refreshing melody at his command, but he avoids in a great measure the set ballad-form which is always to be found in preceding English opera. His recitatives are of the advanced school of thought, but he does not inflict upon his hearers the pains and penalties of having to listen to diluted imitations of the infinite *melos*, ineffective in all hands but those of Wagner, who originated it. He is not merely melodic in his treatment of his subject, but he proves, in the *ensemble* passages in the first act, in the *finales* to the second and third acts, and the whole of the final act, that he has a strong power of dramatic expression. In these, and may be also in one or two of the *scenas* for the several characters, he exhibits not only imagination, but strength; and, from the ability which is herein patent, the most favourable future may be predicted for him, provided that he has not exhausted all he has to say in this his initial effort. In the productions which it is hoped will follow he will see the expediency of trusting to his own forms of utterance, and will cast away the models of Weber, Gounod, Meyerbeer, his namesake—Thomas of the Paris Conservatoire, Bizet, Saint-Saëns, and others of the romantic school, whose tricks of expression have fascinated him. Of course, it is difficult for a young composer to avoid making reference to the works of others as a guide to himself in the treatment of situations similar to those he is called upon to deal with. It is equally difficult for him to conceal from experts the patters he chose to work from, however skilfully he may vary the details. By resorting to this practice of imitating good models he to some extent displays his modesty and the want of confidence in his own powers. Those who are willing to give credit for worthy efforts can make every allowance for the composer who fears to tread a path new to himself without trusting to the support of those who have preceded him. The general effect of his work is that it is excellent, but that he has been over-anxious to show that he knows much and has reserved little. The consequence of this form of procedure is to please the hearer, but to allow him no repose. There is enough good work in *Esmeralda* to make the fortune of many operas, but the absence of contrast leaves little time or opportunity to reflect upon the strong parts, while the weak engage, but do not rivet the attention. It is a point in the composer's favour that his work is cumulative in its interest. Of the four acts the first is fair, the second is good, the third is better, and the fourth is best. He does not pin his faith apparently upon the great value of the "Leit Motiv," though he employs characteristic themes effectively. He trusts not a little to the effect of orchestral colour, and writes his score with a desire to reflect the poetic charm of the verses of Marzials, and the dramatic verve of his coadjutor Raudegger. To the performers he owes much for their earnest and enthusiastic interpretation of his music.—*Morning Post*.

## NEW YORK.

(Correspondence.)

The spring season of Italian opera was inaugurated at the Academy of Music with Ch. Gounod's *Faust*, Mme Albani re-appearing on the lyric stage here, after an interval of eight years, in the part of Marguerite. She achieved a great success, being applauded to the echo and re-called again and again. Mme Fursch-Madi has since sung the same part on the occasion of *Faust* being substituted for *Aida*, owing to the indisposition of Sig. Galassi. On the opening night Mme Scalchi was the Siebel, and, like Mme Albani, had a splendid reception. Mme Adelina Patti has sung in *Il Trovatore*, *Lucia*, and, with Mme Scalchi, *Semiramide*, evoking the old enthusiasm whatever character she assumes.—Mme Théa has returned from Mexico, and is again singing in the usual buffo operas at the Casino. M. Capoul is also here once more, back from Havana, which city he had to quit somewhat suddenly. It appears he corresponds for the Paris *Figaro*, and in the course of his correspondence stood up for the Cubans against the Spaniards. This having got wind, the Spaniards, highly incensed, came to the theatre and hissed him so vigorously, that his manager, Maurice Grau, fearing matters might take a still more serious turn, advised him to be off at once, and M. Capoul followed the advice tendered.—Mr Frederic Archer's organ matinees continue as attractive as ever.—Miss Clara Louise Kellogg sailed for Europe on the 17th ult. Her trip is not professional, but for pleasure only.

LEEDS MUSICAL FESTIVAL.—At a meeting of the Leeds Musical Festival Committee on Monday afternoon a letter was read from the Duke and Duchess of Albany, intimating that it will give them great pleasure to attend the Leeds festival in October, and that his Royal Highness gladly accedes to the wish expressed by the committee that he should occupy the presidential chair on the occasion.

## WAIFS.

Amelia Ambre is singing at Pau.

Pfeiffer, the pianist, is in Madrid.

*Lohengrin* has been performed at the Lisbon San Carlo.

Stella Bonheur was singing recently at the Politeama, Genoa.

A new theatre, the Teatro Stella, has been opened in Verona.

Goula has been created Knight of the Order of the Italian Crown.

Verdi's *Simon Boccanegra* is in rehearsal at the San Carlo, Naples.

Mdmes Albani and Scalchi appeared in Philadelphia (U.S.) on the 15th ult.

*Rigoletto* has re-appeared in the bills of the Théâtre de la Monnaie, Brussels.

The anniversary of Halévy's death was duly observed at Bordeaux.

The operatic season at Porto Ricco was brought to a premature termination.

Dietrich's new opera, *Robin Hood*, has been given at the Theatre Royal, Cassel.

Rapp, the basso, has been made Knight of the Order of Isabella the Catholic.

Salvini, the great Italian tragedian, has made £6,640 by his recent American tour.

Ponchielli's *Gioconda* has proved a success in Moscow as well as St Petersburg.

Massenet's *Roi de Lahore* has been performed twenty nights at the San Carlo, Naples.

Ponchielli's *Gioconda* will be produced next season at the Imperial Operahouse, Vienna.

*Norma* has been given at the Teatro San Carlo, Naples, with Singer in the title-part.

A "Salve Regina" by Carlotta Ferrari has been performed for the first time at Bologna.

The Neustädter Theater, Prague, will be opened on the 1st May with Massenet's *Hérodiade*.

Moran-Olden appeared lately as the heroine of Beethoven's *Fidelio* at the Stadttheater, Bremen.

Gialdino Gialdini, the composer, has been created knight of the Order of the Italian Crown.

Lestellier has made a successful *début* at the San Carlo, Lisbon, the opera being *La Favorita*.

A performance of Pergolesi's *Stabat* was given recently by the Philharmonic Society, Naples.

*Robert le Diable*, with Borghi-Mamò, Ravogli, Stagno, and Uetam, has proved attractive in Seville.

Mr Abbey, the American manager, intends engaging the whole of the orchestra of the Milan Scala.

Gounod's *Philémon et Baucis* is being performed with success at the Teatro de la Zarzuela, Madrid.

The French baritone, Maurel, will appear for a few nights in *Rigoletto* at the Teatro Manzoni, Milan.

It is said that Gayarre will very soon have recovered completely from his illness and be able to sing again.

Mdlle Luzeau-Coudrais, a mezzo-soprano (a "Falcon"), of high accomplishments, has arrived in London.

The operatic season at the Teatro Alfieri, Turin, was to be inaugurated with Usiglio's *Donne Curiose*.

The Electric Light Company, Milan, have purchased the Teatro Santa Radegonda and the Teatro Castelli.

A new "Miserere" by Ponchielli has been performed at the church of Santa Maria Maggiore, Bergamo.

Schumann's *Paradies und die Peri* was performed at the third concert of the Choral Society, St Louis, U.S.

Suppé's last buffo opera, *Die Reise nach Afrika*, is exceedingly successful at the Theater an der Wien, Vienna.

Having completed her engagement at the Teatro del Liceo, Barcelona, Casanova de Cepeda is now in Paris.

The *Nibelungen* performances at the Teatro Comunale, Bologna, are fixed for the 21st, 22nd, 24th, and 26th inst.

A new Mass, by a young composer, Montanelli, of which report speaks well, was given on St Theresa's Day in Pisa.

The operatic season under the management of the Spanish tenor, Marimon, has turned out a complete failure at Lima.

A new cantata by Lauro Rossi in honour of the fourth centenary of Raffael, was performed at Urbino on the 26th ult.

Marie Krebs, the popular pianist, has returned to Germany and is resting after her recent tours in Russia and England.

The Triennial Festival of the Handel and Haydn Society, Boston (U.S.), will commence on May 1st and close on May 6th.

The season at the Teatro del Liceo, Barcelona, was brought to a close with *Lohengrin*, preceded by the overture to *Tannhäuser*.

Eugen Gura, baritone, now at the Stadttheater, Hamburg, is engaged, in the place of Reichmann, at the Theatre Royal, Munich.

Fessler, baritone at the Stadttheater, Frankfurt-on-the-Maine, will shortly join the company at the Grand-Ducal Theatre, Darmstadt.

The curtain of the new Teatro Bellini, Catania, is said to be a fine specimen of art. It represents the defeat of the Carthaginians, and is painted by Sciuto.

Hector Berlioz's *Requiem* was performed, on Shrove Tuesday, for the first time in Vienna at the fourth concert of the Society of the Friends of Music.

Franz Lachner, formerly General Musical Director of Bavaria, and head of the Royal Chapel, Munich, celebrated on the 2nd inst. his eightieth birthday.

It is said that Masini is engaged for five nights next month in Madrid, on the occasion of the visit of the King and Queen of Portugal to that capital.

The Teatro Malibran, Venice, will not be opened for the present in consequence of the non-execution of the necessary structural precautions against fire.

Francis Planté, the pianist, has left Milan and gone to St Petersburg to take part in the last three concerts of the Russian Musical Society under the direction of Anton Rubinstein.

It is reported from New York that the safe, at the Academy of Music where Mr Mapleson is giving a series of operatic performances, has been broken open, and a sum of £4,000 abstracted!

Mdme Pauline Lucca will go, on the 10th inst., to Meran, where she will take a short rest. She will then start for London, having to appear on the 5th May in G. Bizet's *Carmen* at the Royal Italian Opera.

Count Géza Zichy, the one-handed pianist, has presented the Pension Fund for Professors of the National Conservatory, Pesth, with 8,000 marks from the proceeds of his recent concert-tour in Germany.

The principal works at the National Festival in Ghent this year will be Beethoven's Ninth Symphony, Gevaert's "Super Flumina Babylonis," a new composition by Samuel, and Waelpu's *Cantate de la Pacification*.

Having cancelled her engagement at the Grand Opera, Paris, Engally, after singing in concerts at Lausanne, Neuchâtel, Mulhouse, and other places, is to appear as Marpha in *Dimitri*, at Bordeaux. She will spend the summer in Russia.

At a recent concert of the Antwerp Société d'Harmonie, César Thompson, violinist, played for the first time in the old Flemish city and made a favourable impression in Mendelssohn's Violin Concerto and Paganini's "Non più mesta."

Amalia Joachim has returned to Berlin from a concert-tour, in the course of which she sang, among other places, at St Petersburg, Moscow, Revel, Dorpat, Bromberg, Stettin, and Stargardt. She has since taken part in a recent performance of *Judas Maccabæus* in Hamburg.

The production of Mr Mackenzie's new opera, *Colomba*, by the Carl Rosa Opera Company, is postponed till Monday next. The cast is an unusually strong one, including Mdme Valleria, Mdlle Baldi, Miss Perry, Messrs McGuckin, Ludwig, Novara, Pope, Davies, &c.—*Times*, April 5.

THE LATE MR BLOCKLEY.—Letters of Administration of the personal estate of Mr John Blockley, late of No. 3, Argyle Street, Regent Street, music publisher; and of No. 6, Park Place, Hampstead, who died on December 24th last without leaving any will, were granted on February 13th to John Blockley and Frederick Moratt Blockley, the sons, the value of the personal estate being over £42,000. The deceased having died a widower and intestate, his personal estate becomes divisible, under the statute of distribution, among his children; the children of any deceased child taking their parent's share among them.

At the new theatre in Great Queen Street, re-named "The Folies Dramatiques," late the Novelty, *Les Cloches de Corneville*, is deserving of public patronage. Mr G. W. Anson gives a powerful rendering of the part of Gaspard, the miser; Mr Henry Norblom is at home as the Marquis; Mr Moar Adams (Grenicheux) has an agreeable tenor voice, his song in the first act being encored. The bailie was well played by Mr J. H. Rogers, and Mr Harry Collier

rendered the part of Tatout, the notary, extremely well. Mdle Ida Corani (Serpolette) displayed a well trained voice. Miss Clare Harrington made a pretty Germaine, and the minor parts were more or less adequately represented. The chorus and orchestra, under Mr J. M. Glover's experienced *bâton* are most efficient.

Signor G. Gariboldi, whose arrival in London we announced two weeks ago, has returned to Paris to resume the direction of his classes at the College Rollin. At a *réunion* of artists and amateurs arranged for him on Wednesday evening at the residence of a friend in South Kensington with whom he was passing the Easter vacation, the talented composer took the opportunity to explain the object he had in view when publishing his *Ecole de la musique d'ensemble et d'accompagnement*, now adopted by the leading musical academies of the continent. Some extracts from the work, played by him, accompanied by Mdme Jenny Viard-Louis and Mr Bendall, met with the warmest approval. Amongst Signor Gariboldi's latest vocal compositions heard on the occasion, a *Barcarolle*, admirably sung by an amateur and equally well accompanied on the pianoforte by Mr Bendall, pleased so much as to be unanimously encored.

ARDITI AND HIS 20 DOLLARS.—The following anecdote is from the New York *Commercial Gazette*—After the opera a dinner was given at the Riggs House by Mr Charles Mapleson and his wife, the justly admired Cavallazzi. Among the guests was the noted conductor, Arditi, when the following "good and true story" was told. Charles Mapleson, when at the Falls of Niagara two years ago, wanted to buy, "you know," a stick. Short of change he borrowed 20 dols. from Arditi. When business had resumed its "blooming" routine and the great cataract was forgotten, Arditi, modest, like all conductors are, or should be, asked his friend Campanini to draw upon the exhaustless cheek of tenors, and ask Charles for the money. Campanini accordingly strolled up to Mr Mapleson and said: "How about that money borrowed at Niagara?" "Oh, yes. How much?" said Charles. "Oh, never mind. A bottle or two and call it square," said the tenor, seeing at a glance that the *impresario* junior had forgotten to whom he owed the amount borrowed at the Falls, or what it amounted to. Charles bought the wine, and kept on buying it until Campanini left the company, the aggregate being over one hundred dollars. A short time ago Charles said to Arditi: "I cabled for that music for Mdme Patti, you owe me five dollars on that account." "Well," replied Arditi, who had been waiting for a return visit to Niagara to re-ask his own, "give me fifteen dollars and we are even."

#### SUNSHINE AND SHADOW.\*

It was through the sunny meadows  
That we wandered, Will and I,  
And the bonny birds were singing;  
Sweetly blue the summer sky.  
Willie told me that he loved me,  
Ask'd me if I'd be his bride;  
Never was a happier lassie  
All around the country side.

\* Copyright.

Yes, we wander through the meadows,  
We are sweethearts, Will and I,  
But the birdies' songs are ended,  
Cold and grey the winter sky.  
Round our love the summer lingers,  
Soon I'll be the laddie's wife,  
'Neath the sunshine and the shadow,  
Hand in hand, to walk through life.

ALICE MOWERAY.

VIENNA (Correspondence).—The series of Mozart Performances at the Imperial Operahouse commenced on the 29th March. From a statistical return lately published with regard to Mozart's operas at the theatres here, we learn that from the 16th July, 1782, when *Die Entführung* was first produced, to the end of 1882—that is to say, in the space of a hundred years—the great master figured in the bills 1,502 times, *Don Juan* having been performed 430 times; *Die Zauberflöte*, 366; *Le Nozze di Figaro*, 342; *Die Entführung aus dem Serail*, 151; *Titus*, 82; *Così fan Tutte*, 75; *Der Schauspielerdirector*, 38; and *Idomeneo*, 18. The following is the order in which the works were produced for the first time:—*Die Entführung*, 16th July, 1782; *Der Schauspielerdirector*, 18th February, 1786; *Le Nozze di Figaro*, 1st May, 1786; *Così fan Tutte*, 26th January, 1790; *Don Juan*, 16th December, 1798; *Die Zauberflöte*, 24th February, 1801; *Titus*, 20th April, 1804; and *Idomeneo*, 14th April, 1806. According to the above, the operas of his performed in this capital during Mozart's lifetime were *Die Entführung*, *Der Schauspielerdirector*, *Le Nozze*, and *Così fan Tutte*; *Don Juan*, *Die Zauberflöte*, *Titus*, and *Idomeneo*, were not given here till long after his death.

BADEN (Correspondence).—The principal feature at the eighth Subscription Concert was J. Rosenhain's Second Symphony in F minor. It was the second time the admirable work—not yet published—was performed here, and the success, even greater than on the first occasion, actually surpassed that achieved by the D major Symphony of Johannes Brahms. Herr Rosenhain is a composer of fine feeling, and a perfect master of form. Though embued

with such classical models as Beethoven and Mendelssohn, he pursues a path of his own, and has given us a composition which may take its place among the best of its kind. The movement which pleased most was the first, the *Allegro risoluto*, the second part of which, diverging altogether from the usual track, is exceedingly effective. The *Andantino*, which is not so original, would have gained by being taken somewhat more quickly. The *Scherzo*, with its fugued second theme, is charming. The finale gradually rises till it at length culminates in a contrapuntal chorale, constituting a brilliant termination to the whole. Wherever this Symphony is performed, it is sure of a favourable reception.

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